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CANTATAS & CHORUSES



# HAIL, CERES, HAIL!

CANTATA

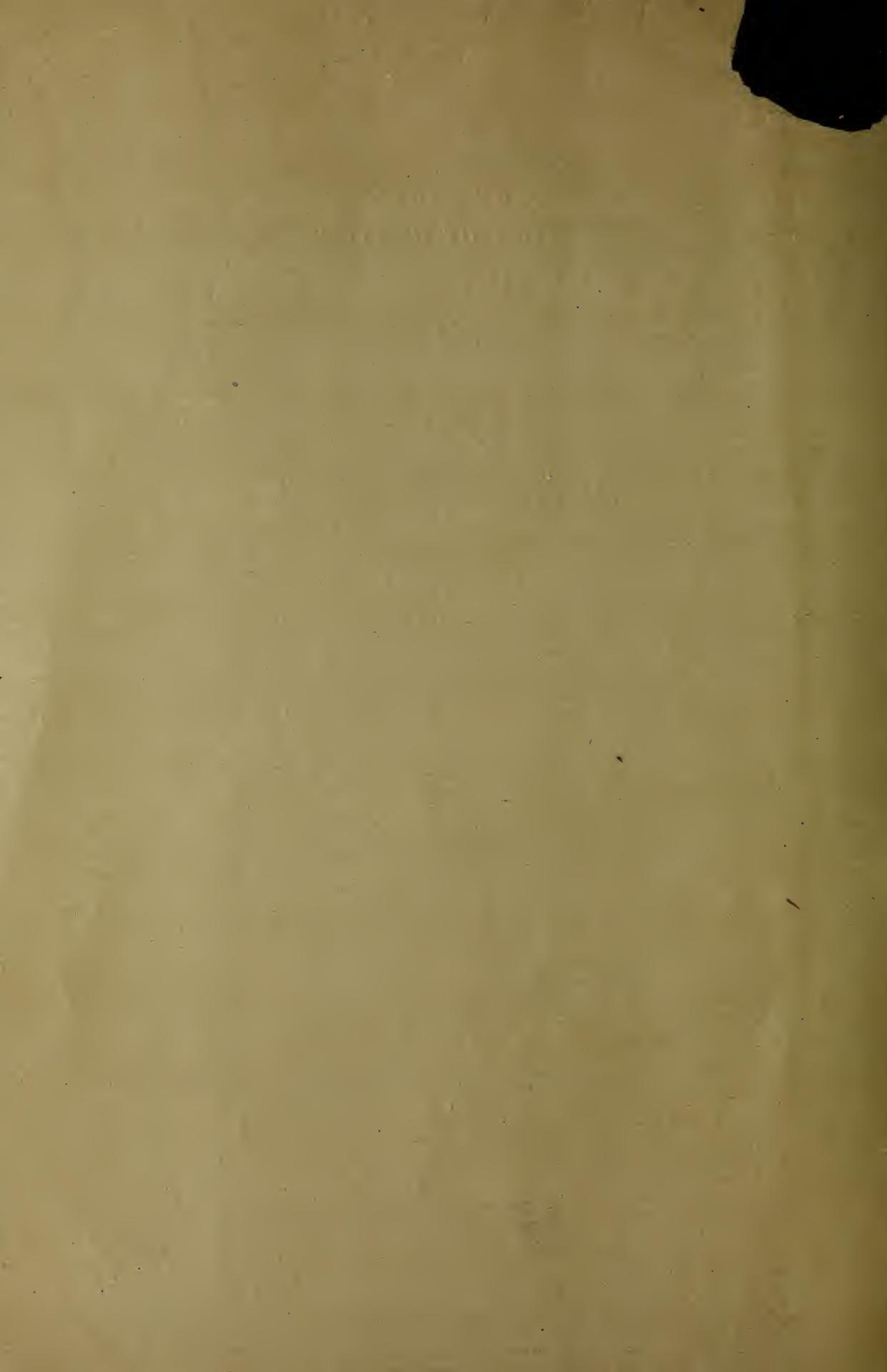
For Soprano and Alto Soli, and  
Chorus of Mixed Voices

*With piano or orchestra accompaniment*

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John H. Densmore

THE BOSTON MUSIC CO., BOSTON, MASS.



# HAIL, CERES, HAIL!

CANTATA

*for*

Soprano and Alto Soli, and Chorus of

Mixed Voices

Poem by

Mrs. CYRUS E. DALLIN

Music by

**JOHN H. DENSMORE**

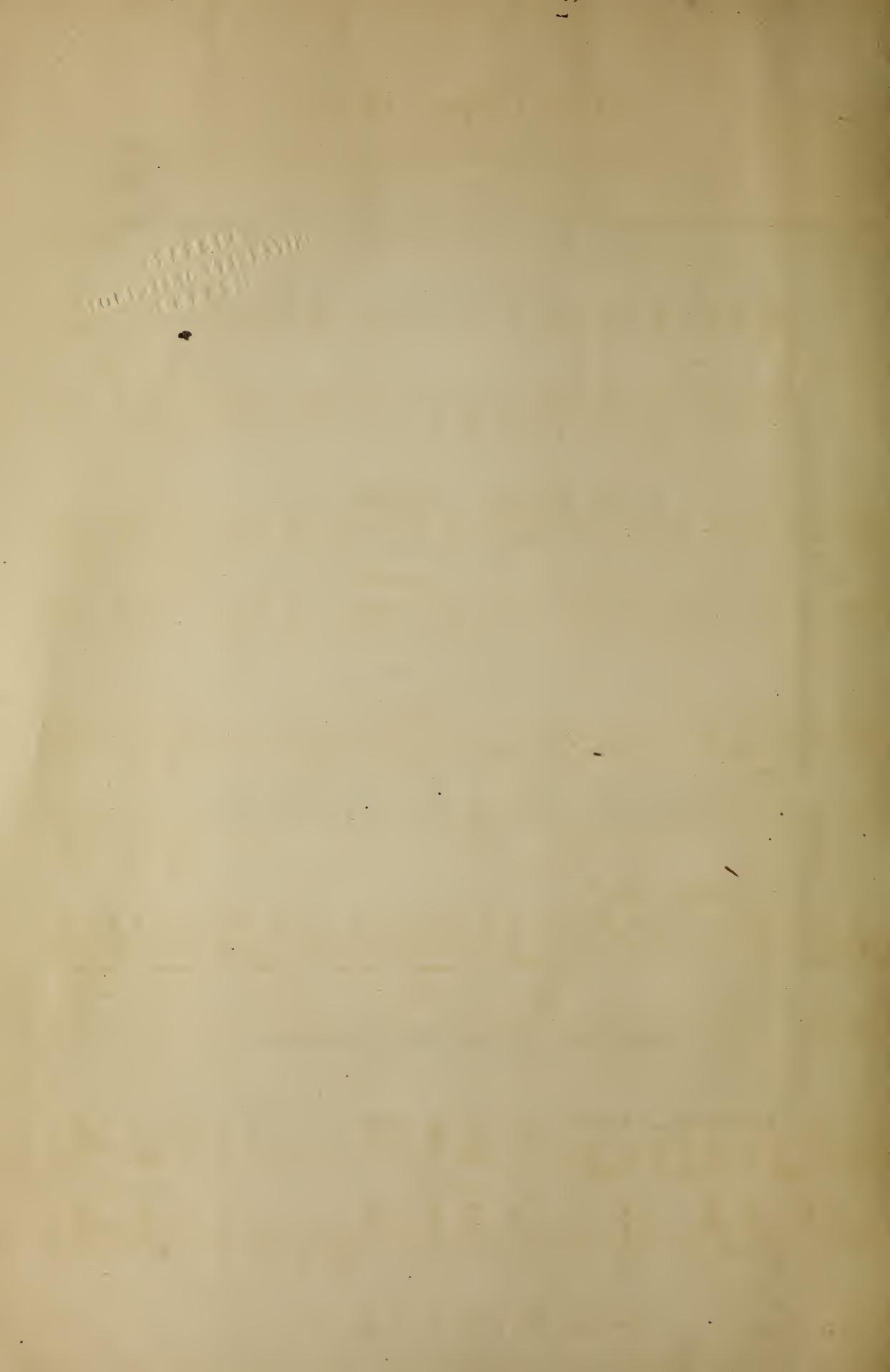
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## Hail, Ceres, Hail!

For Solo-Soprano, Solo-Alto and Chorus of Mixed Voices

Mrs. CYRUS E. DALLIN

JOHN H. DENSMORE

Largo maestoso (♩ = 88)

Piano

8n19 Fischer 45

The musical score consists of five systems of music. The first system shows the piano accompaniment in G major, with dynamics 'f cresc.' and 'dim.'. The second system shows the piano accompaniment in C major, with dynamics 'mf' and 'col Pedale'. The third system shows the piano accompaniment in G major, with dynamics 'f' and 'cresc.'. The fourth system shows the piano accompaniment in E major, with dynamics 'sffz' and 'mf'. The fifth system shows the piano accompaniment in E major, with dynamics 'cresc.' and 'f'. The vocal parts are not explicitly shown in the image, but the score is for Solo-Soprano, Solo-Alto and Chorus of Mixed Voices.

CHORUS  
Largo maestoso (♩ = 88)

Hail, Ce - res, hail! \_\_\_\_\_ Earth Moth - er,  
 Hail, Ce - res, hail! \_\_\_\_\_ Earth Moth - er,  
 Hail, Ce - res, hail! \_\_\_\_\_ Earth Moth - er,  
 Hail, Ce - res, hail! \_\_\_\_\_ Earth Moth - er,

a tempo

hail! Boun - te - ous giv - er of gold - en grain,  
 hail! Boun - te - ous giv - er of gold - en grain,  
 hail! Boun - te - ous giv - er of gold - en grain,  
 hail! Boun - te - ous giv - er of gold - en grain,

God - dess of field and fer - tile vale, Moth - er of love - ly  
 God - dess of field and fer - tile vale, Moth - er of love - ly  
 God - dess of field and fer - tile vale, Moth - er of love - ly  
 God - dess of field and fer - tile vale, Moth - er of love - ly

*f* *rit.*

Pros - er - pine, Hail, Ce - res, hail!

*f* *rit.*

Pros - er - pine, Hail, Ce - res, hail!

*f* *rit.*

Pros - er - pine, Hail, Ce - res, hail!

*f* *rit.*

Pros - er - pine, — Hail, Ce - res, hail!

*rit.* *3* *3* *3*

*ff* *a tempo*

Hail, all hail!

*ff*

*mf*

rall.

Alto Solo

(CERES)

The

rall.

Alto Solo (CERES) *mf*

The

*a tempo*

fal - low fields my - com-ingwait, The clods un - quick - en'd lie, I

*a tempo*

hear im-pris-on'd root - lets call, I hear them call!

rit.

8

rit.

rit.

8

rit.

## CHORUS

*f a tempo*

Come, moth-er Ce - res, ere 'tis too late! All

Come, moth-er Ce - res, ere 'tis too late! All

Come, moth-er Ce - res, ere 'tis too late! All

Come, moth-er Ce - res, ere 'tis too late! All

*f a tempo*

*a tempo*

Come, moth-er Ce - res, ere 'tis too late! All

*mf*

na - ture now is held in thrall, From out our bond - age

*mf*

na - ture now is held in thrall, From out our bond - age

*mf*

na - ture now is held in thrall, From out our bond - age

*mf*

na - ture now is held in thrall, From out our bond - age

*mf*

set us free! O let each mead - ow,

set us free! O let each mead - ow,

set us free! O let each mead - ow,

set us free! O let each mead - ow,

set us free! O let each mead - ow,

set us free! O let each mead - ow,

vale and field with fra - grant in - cense hon - or thee.

vale and field with fra - grant in - cense hon - or thee.

vale and field with fra - grant in - cense hon - or thee.

vale and field with fra - grant in - cense hon - or thee.

vale and field with fra - grant in - cense hon - or thee.



Grandioso  
*a tempo*

dim.

*sfz*

*fff*

*sfz p subito*

B. M. Co. 6311C

This page contains two staves of musical notation. The top staff consists of five lines and a bass line. The bottom staff consists of five lines and a bass line. The music begins with a dynamic of 'dim.' followed by a melodic line with grace notes and a dynamic of 'sfz'. The first staff ends with a dynamic of 'fff'. The second staff begins with a dynamic of 'sfz' and ends with a dynamic of 'p subito'. The page number '11' is located in the top right corner.

(CERES)  
Alto Solo **p dolce**

O hark I hear a wist - ful cry From

**p dolce**

CHORUS

Soprano

Earth Moth-er, come, for

**p** Alto

wait - ing bar - ley, — wheat and rye. Earth Moth-er, come, for

**mf**

thee we wait! — For

**mf**

thee we wait! — For

**mf**

thee we wait!

thee we wait!

(rit.) Soprano Solo (PROSERPINE) *mf* Andante cantabile

Go on thy way, oh  
Tempo

*col Pedale*

moth - er dear! — Thy might - y du - ty to ful -

fil. ————— But, oh, how lone - ly,

and ————— how drear ————— The hours will be ere —————

*cresc. poco a poco*

thou ————— re-turn, how lone ly and ————— how

*cresc. poco a poco*

*f* *allargando*

drear the hours, the hours, ere thou, — ere

*allargando*

*l.h.* *f*

*tempo*

*Lo stesso tempo ed animando sempre*

thou — re turn. —

*p* *delicato e grazioso*

Soprano *mf*

Oh,

Alto *mf*

Oh,

8

i.h.

let her bid the Nai-ads come from sed - gy— bank and

let her bid the Nai-ads come from sed - gy— bank and

cove, And let her bid the Dry-ads come from leaf - y— bow'r and

cove, And let her bid the Dry-ads come from leaf - y— bow'r and

grove, They know her voice, And they rejoice To sport with her the  
 grove, They know her voice, And they rejoice To sport with her the

*animando sempre*

*f*

live - long - day, To sport the  
 live - long - day, To sport the

*animando sempre*

live - long - day.

live - long - day.

Ritenuto

rall.

ff

p calmo

Tempo

Alto Solo (CERES)

The dreary hours to speed a way

p

Call Dry-ads from their wood-land dreams, And

*poco rall.*

maid - ens from the lakes and streams.

*poco rall.**a tempo**agitato**sffz**sffz**sffz (Horns)  
(Trumpets stopped)**Meno  
molto espressivo**(rall.) mf*

But daugh - ter, hark! My warn - ing

*rall.**Tempo**p misterioso*

cresc.

mark, Of lone - ly meads you must be - ware! Tho'

*poco a poco*

li - lies pure hold out their lure, O let them not thy

*rall.* *mf* *p* *a tempo*

foot - steps snare.

*rall.* *mf* *p* *a tempo*

(Timpani)

(rall.) *p* *mf*

Fare - well! Fare -

*rall.*

Largamente (♩ = 108)

well, \_\_\_\_\_ Fare - well, my child, my \_\_\_\_\_

*mf*

*p*

*col Pedale*

sweet de - light, I go up : on my

*p*

des - tind - way, Fare - well, fare -

well, my \_\_\_\_\_ sweet \_\_\_\_\_ de - light, I go up

on my des - tin'd way, To

*animando sempre*

wake the fields to

*animando sempre*

life and light, To

wake the fields To

## Soprano Solo (PROSERPINE)

## Alto Solo (CERES)

life \_\_\_\_\_ and light.

Chorus  
Sopranoa tempo 

Alto

a tempo 

Tenor

a tempo 

Bass

a tempo 

Fare -

Fare - - well, fare - well! \_\_\_\_\_

well, fare - well, fare - well, fare - well. She

well, fare - well, fare - well, fare - well. She

well, fare - well, fare - well, fare - well. She

well, fare - well, fare - well, fare - well. She

Moth - er dear, Fare - well, Fare

goes up - on her des - tin'd

well!

well!

Sweet, Fare well!

way. Fare -

way. Fare -

way. Fare -

way. Fare -

way.

Fare - - - well, fare - -

well, Fare - well, Fare -

col Pedale

well - -

well Fare well! She

col Pedale

goes up on her

goes up on her

goes up on her

goes up on her

mf

*z*

des - tin'd way, To

*z*

*animando e cresc.*

To wake the fields

Fare - well,

*animando e cresc.*

wake the fields to

life and light, to

to life and light,

Fare - well,

life and light, to



A musical score for six voices and basso continuo. The vocal parts are arranged in two columns of three: soprano, alto, and tenor/bass. The basso continuo part is at the bottom. The music is in common time, with a key signature of two sharps. The vocal parts sing the words "well, fare - well." in a repeating pattern. The basso continuo part features a sustained bass note with a sixteenth-note pattern underneath. Measure numbers 1 through 7 are visible above the vocal parts, and "Ped." (pedal) is written below the basso continuo staff.





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Text Abbreviations: *e*—English, *f*—French, *g*—German, *l*—Latin

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